

*Larghetto
sacramento* Soprano Missa de Requiem do M.^{te} J. M. M.

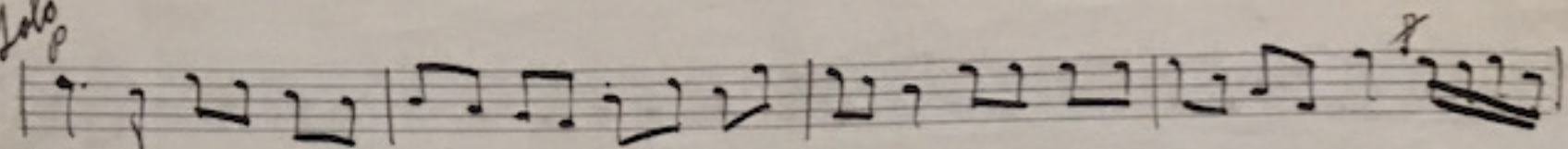
Re qui em ac ter nam do na e is Do mi ne et lux per pe tu a - luce
at e is et - lux - per pe - tu a luce at e is! Te de us Pa tris De us in Si on et
ti bi red de tur vo tum in Sa lem: ex au di ex au di o - ra ti o nem me am ad te om nis
ca ro ra ni et

Re qui em ac ter - nam do na e is Do mi
ne et lux per pe tu a - lu a at e is et lux per per tu a luce at e
is
lu ce at lu ce at lu ce at e is lu ce at e is

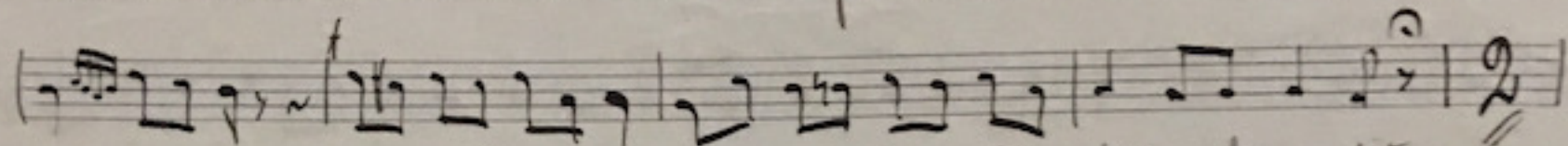
Andante
Ky ri - e - e - le - i son Ky ri e e
le i son Ky ri e - e - le i son Chri ste e le i son Chri - ste e
le i son Chri ste Chri ste e le i son Chri ste e le i son e
le i son Ky ri e e - le i son e le i
son Ky ri - e e - le i son Ky ri e Ky ri e e le i son

*Gradual
coll.
sacram.* Re qui em ac ter - nam do na e - is do mi ne et lux et lux per pe tu a lu ce at lu ce at e is

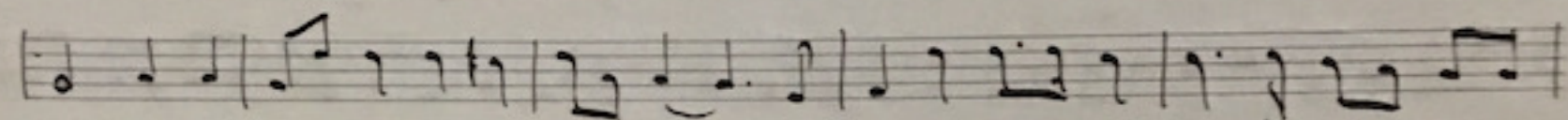
Solo



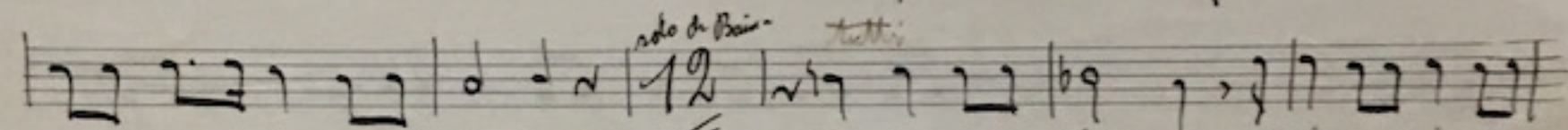
In me mori a ae ter - ra - e - rit fus - tus ab au di ti o mi ma la non ti -



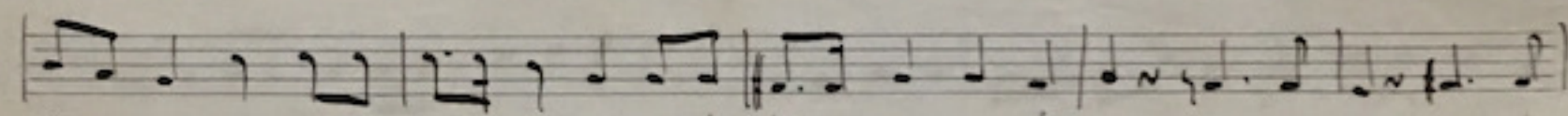
me - - bit ab au di ti o - - mi ma - la non ti me bit non ti me bit



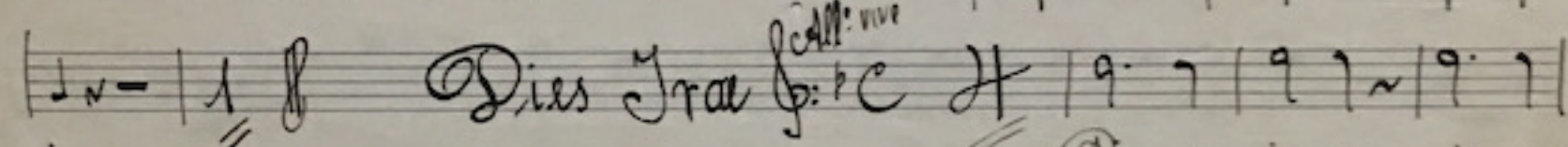
ab sol ve Do mi ne a ri mas - o - mi ni um fi de li um de fun cto - rum ab



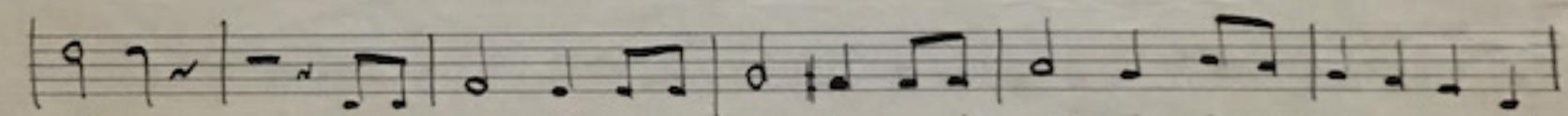
o mi ni um ven en do de li cto rum Et lu cis ae ter nae et lu cis et lu cis ae



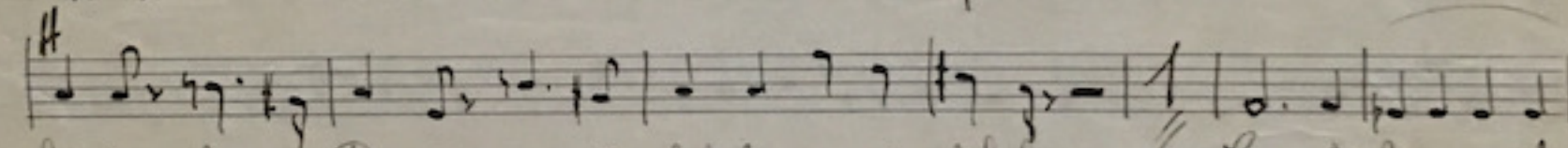
ter - nae be a ti tu di ne be a ti tu di ne per fru i per fru i per fru i



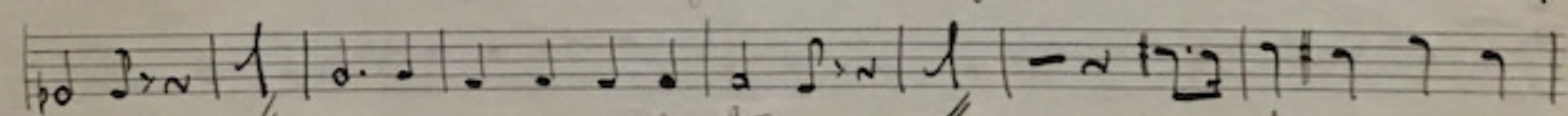
i Dies Irae De us i roe di es



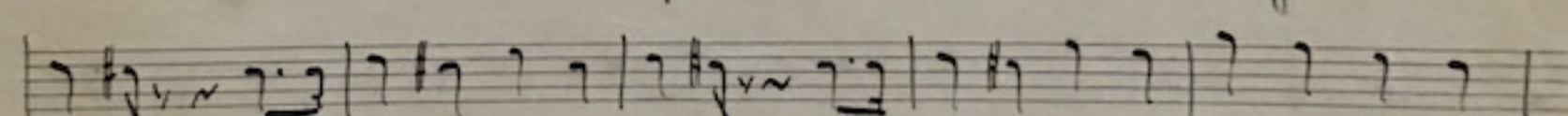
il la sol vet sae clum sol vet sae clum in fa vil la tes te Da vid cum ti



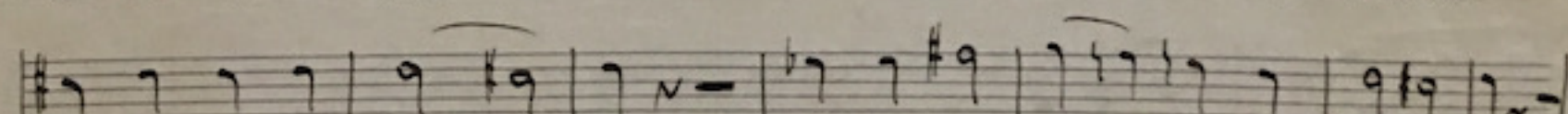
bi gl la tes te Da vid cum ti bi gl la cum si bi gl la Quan tus tre mor est fu



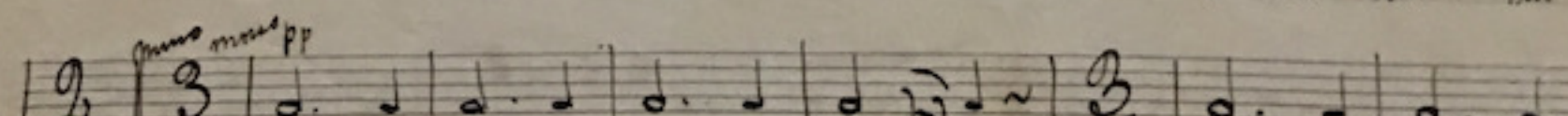
tu rus Quan tus tre mor est fu tu rus Quan do fu dex est ven



tu rus cum eta stri ete dis cus su rus cum eta stri ete dis cus su rus cum eta



stri ete dis cus su - rus cum eta stri ete - dis cus su - rus



Tu ba mi rum spar gem es num per se pul ora

re gi o mmm co get co get om nes co get om nes an te tho

mmm *Mors* stu pe bit et na tu ra cum re sur get

cre a tu ra ju di can - ti tus pon su - ra res pon su ra

res pon su ra *solo de Baixa do Tenor* Rex Rex Rex tri men dae ma jes

ta tis Rex Rex Rex tri men dae ma jes ta tis qui sal

van dor sal vas gra tis sal va me fons pi e ta tis. Re cor da re fe su

pi e quod sum can sa tu a vi a ne me per das il - la

di e Quae rem me se di sti las sus ce de mi sti cru cem

pa sus tan tus la bor tan tus la bor non sit cas sus. *pp* ju ste

ju dex ul ti o nis do mmm fa re mi si o nis an te di em

an te di em ra ti o - - - nis

Segue Ingemisco Solo de Soprano

Ingenium Solo *Andante* 3/8 9

In - ge mi ses tam quam re - us

cul pa ardet cul tus me us sup pli can tis. par ce De - us Qui ba ri - am

ab sol - vi sti et la tro num ex au di sti mi - hi

quo que spern de di sti Pre ces me ae non sunt di gnae. red tu bo - nus

fac be ni que re - pe ren - ni cre mer i que re - pe ren - ni

cre mer i que re pe ren ni cre mer i - que

Inter Oves *Allegro Vivo* C 9

In ter o ves lo cum praes to

et ab hac dis mense que stra sta tu ens in par te de stra com fu

ta tis ma le di ctis flam mis a eri bus ad di ctis Vo ca me cum be ne

di ctis O ro sup plex et ac cli nis cor con tri tum quasi

re mis ge ra cu ram me i fi nis La ex mo sa di es al la qua re sur get ex fa

Vil - la fin di can dus ho mo re us

(meno) VIRE

recursos
Hic er go par ce De us Pi e je su Do mi ne
Do ma e is - re qui em do ma e is re qui em do ma
e is do ma e is re qui em A men A men

solo da Oitava
Offertorio 20 17

ne ab sor be at ne ab
sor be at e as tas to nus ne ca dent in obs cu rum sed
si qui fer sanctus. Al li cha el re proe ren tet e as in lu cem
in lu cem san ctan *solo Oitava* 37 fac e as Do mi ne fac e as

Do mi ne de - mor te trans i re ad vi tam quam o lim A bra hae
quam o lim A bra hae pro mi si sti et se mi ni e jus et se mi ni

Sanctus 9 9 9 9
e jus San ctus San ctus San

ctus Do mi nus De us sa ba oth ple ni sunt coe li et ter ra glo ri a - tu -
a Ho sa na Ho san na in ex cel sis in ex cel sis

Andant
Benedictus *col*
Be ne di ctus qui ex nit in no mi ne Do mi ni in

no - mi ne Do mi ni Ho san na Ho san na

Ho san na - in ex cel - sis in ex cel sis

Allegro
Agnus Dei
A gnus De i qui tol lis pec

ca ta mun di do na e is do na e is re qui em.

A gnus De i qui tol lis pec ca ta mun di do na

e is do na e is re qui em A gnus De i qui tol lis

pec ca ta mun di do na e is do na e is re qui em

Andant
Communis
sem pi ter nam. Lux ae ter na lu ce at

e is Do mi ne cum sanc tis tu is in ae ter num qui a pi us pi us

es De qui em - ae ter - nam do na e is Do mi ne et lux per pe tu a lu ce at

e is cum sanc tis tu is in ae ter num qui a pi us es qui a pi us es qui a pi us pi us es.

2^a Trompa mi b Missa de Requiem de M^{te} P^{re} José Maurício N.º 8.

The musical score is written on ten staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music consists of various note values, including quarter, eighth, and sixteenth notes, as well as rests. Red ink is used for several markings: a red 'A' above a note on the second staff, a red 'B' above a measure on the fifth staff, a red 'D' above a measure on the sixth staff, a red 'E' above a measure on the sixth staff, a red 'F' above a measure on the seventh staff, and a red 'G' above a measure on the eighth staff. The score is divided into sections by double bar lines. The sections are labeled: 'Kyrie' on the fifth staff, 'Gradual' on the sixth staff, and 'Pie Jesu' on the eighth staff. The 'Pie Jesu' section is marked with a red 'A' above a measure on the eighth staff. The score ends with a double bar line on the tenth staff.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and bar lines. Red annotations are present throughout the score, including the word "Solo" and various letters (I, L, M, N, K, P) likely indicating performance instructions or section markers. The final staff begins with the word "Ingemisco" written in a cursive script.

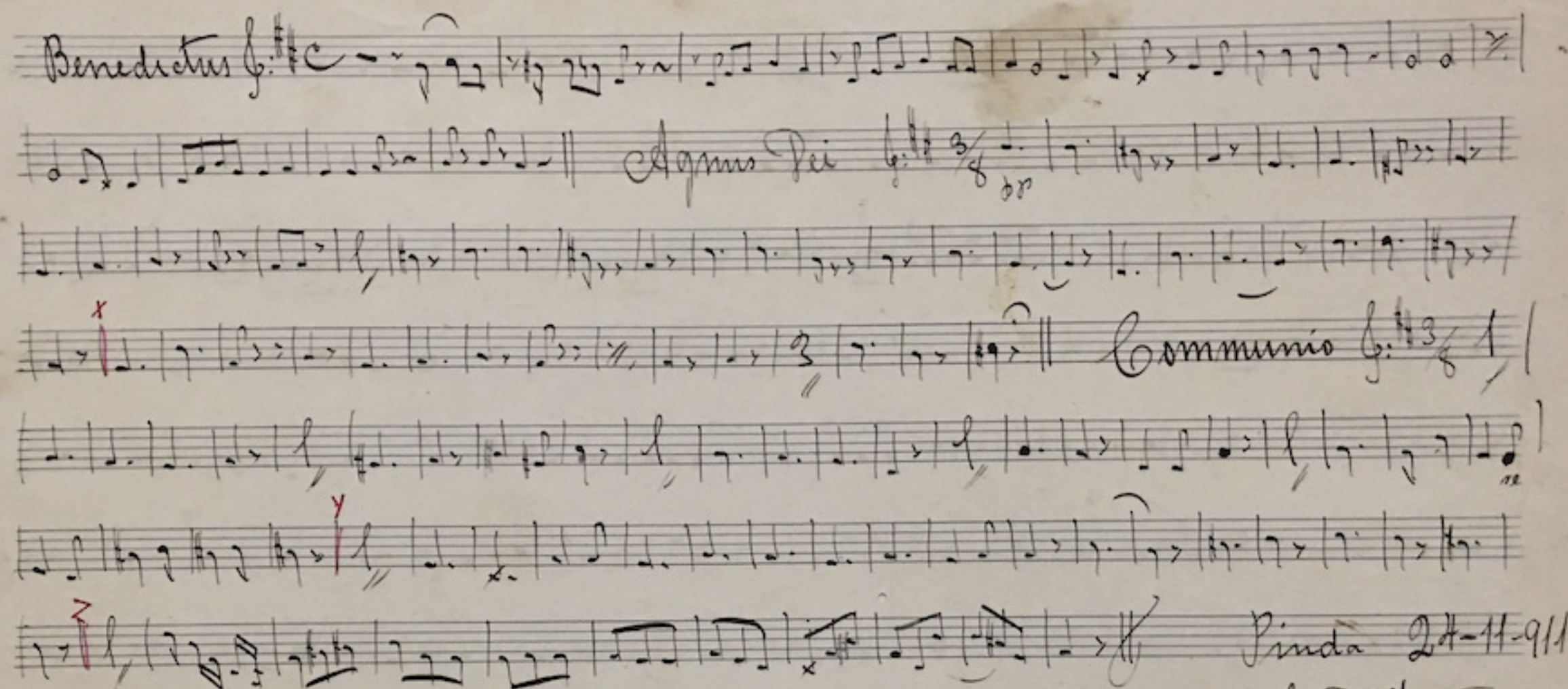
Handwritten musical notation on the left page, showing several staves of music with various notes and rests.

Handwritten musical score on the right page, featuring multiple staves of music. The score includes the following sections and markings:

- Intro**: Marked at the beginning of the first system.
- Rem**: A red marking above a staff.
- S**: A red marking below a staff.
- Offertorio**: Marked above a staff in 3/4 time.
- T**: A red marking above a staff.
- Bis**: A red marking above a staff.
- Sanctus**: Marked above a staff.
- Benedictus**: Marked at the end of the score.

The notation includes various musical symbols such as notes, rests, and bar lines.

Benedictus $\text{G:} \# \text{C}$ - - - Agnus Dei $\text{G:} \# \frac{3}{8}$ Communis $\text{G:} \# \frac{3}{8}$ 1/



Pinda 24-11-911

João Antonio
Ramos.

João Antonio